An English View of the Chillan Revolution

We have heard a good deal about the onesided reports of a special correspondent of the London Times in Valparaiso, but during the last year the Times has had more than one correspondent in Chill, and the views of the revolution and its outcome now teleed to that journal by no means corre spond with those expressed nine months ago Mr. MAURICE H. HERVEY, who wes commission ed by the Times in February, 1891, to proceed to Valparaiso for the purpose of observing the revolution then in progress, remained there until July, and the letters which he forwarded to London have now been reprinted by Macm.lilan & Co. No one can read this book without being impressed with the author's intellectual and moral qualifications for the task assigned to him. Familiar with the Spanish language, and thoroughly conversant with the history of Chili, provided, moreover, with letters of introduction to dis tinguished representatives of both parties, h had every opportunity of forming a clear and accurate idea of the questions in dispute and of the respective claims of the parties to the controversy. There is not the slightest trace of bias in his narrative, and his conclusions, although favorable to Balmaceda, are temperately stated. It was natural, however, that his opinions, when announced, should give offence to the English and German traders for the sufficient reason that Balmaceda, whom the correspondent defended, was known to look with approval on the arrangement of a reciprocity treaty with the United States. His recall was undoubtedly secured through the influence of Col. North and the English companies organized to work the nitrate deposits.

1. It was generally supposed in Europe that the triumph of the Congressional party was a guarantee of future peace and progress. It is certain that Chilian stocks rose at once from 74 to 01. On what hopeful hypothesis the fact is to be explained Mr. Hervey does not know. His reasons for thinking the over throw of Balmaceda a misfortune are set forth in a chapter dealing with the condition of po litical parties in Chili, and we shall do well to mark his account of the situation, about which very little is known in the United States. Af ter quoting all the articles of the Chilian Constitution affecting the dispute between Bal maceds and the Congress, he asks Balmaceda right in sticking to the letter of his oath to respect the Constitution? Mr. Hervey submits that, given the Constitution and the oath, the problem reduced itself to simple matter of comparison and fact. As to the facts, both sides were agreed, because, having but recently occurred, they could not be disputed. It is important to note, in the first place

that Chilian society has for a long time past been in a critical condition. What for want of a better term may be called the aristocracy had for many years been floundering in financial difficulties. People whose fathers had been con tent to lead the lives of country squires had gradually followed their Argentine neighbors in a craze for luxury and extravagance, and many of them had been brought to the very brink of ruin. They all belonged to the old Conservative party, whose component elements are known as Clericals. Montt-Varistas, and Conservadores, the latter being less ultra-Conservative in their views than the others These broken-down aristocrats looked for assistance to the Government, but the election Balmaceda, the leader of the Liberals, to the Presidency, left them without any hopes of relief from this source. When it became clear that Balmaceda would probably be succeeded by another Liberal all sections of Conservatives fell late despair. Their sole recourse was to excite dissensions in the Liberal ranks and to try to annihibate the President's influ ence throughout Chili. The clergy had strong grounds for distiting Balmaceda. Not only thinking, but he had played haved with the principal sources of clesiastical revenues. The establishment of civil marriages and dealt the clergy a heavy blow. Their salacies and fees had been cut down all around with an unsparing hand Thus it came to pass that, as the padres in Chill hold unlimited sway over the minds of the female population, a Balmacedist in petticoats was almost as rare a phenomenon as a black swan. Naturally, too, the tradesmen and those employed in the numerous occupations respondent to the necessities or caprices of the spending classes, sympathized with their aristocratic patrons and attributed their diminished earnings to the evil ways of the tyrant. Hence the large number of "Opesidores to be found in Santiago and Valparaiso. Then again, by the large foreign element resident in Chili, Balmacada was regarded with very general aversion, and more especially by the British. He was known to entertain many views by no means consistent with the uninterrupted advancement of British interests. He had many times hinted that a ston must be put to the extensive concessions which had hitherto been freely nade to European syndicates. The wealth of Tarapaca, he had been heard to say wealth gained by Chilfan blood shed in the war against Peru, was flowing in wide stream to London and in driblets to Santiage. In a word, his programme of Chill for the Chilians was extremely obnoxious to the English coleny in Valparaiso. other hand, it is frankly admitted by Mr. Herwey that, in addition to the direct aids already specified to the revolutionary movement, a majority of the intelligent citizens espoused from conviction the cause of the Condress. It was absurd, they said, that the destinies of the country should be swayed upon the principles maintained by Balmaceda. Of what use was a Congress at all, they asked, if it could be overridden at the will of a President? If the Constitution really gave him the powers which he claimed, then the Constitution was worthless and a revolution would be a cheap price to pay for its abolition. In the course, however, of an analysis of the constitutional ques tions involved in the controversy which preceded the resort to arms, Mr. Hervey demonstrates that Balmacoda was technically right. except in a single instance, and that here

We cannot now follow the analysis in detail, but we will state the conclusions at which the author arrived. In the first place, he avers that the charges levelled against the President personally were most emphatically "not proven," and that even his enemies did not venture to lay to his door that besetting sin of South American rulers, the itching paim: that he was consequently by no means to be classed with such men as Rosas, Lopez, and Celman, Mr. Hervey affirms, secondly, that Balmaceda had, upon the whole, much the best of the argument, since he stood upon the firm ground of the written Constitution, whereas his opponents sought to substitute a system of Parliamentary government not then legally in existence. It is nevertheless conceded that he infringed the Constitution-in spirit, however. rather than in letter-by refusing to call an extraordinary session at the instance of the comision Conservadora (the ad interim Constitutional Committee), but Mr. Hervey thinks that the violent attitude assumed by the members of that committee, as well as the majority of the Congress, almost justified the infringement. Mr. Hervey reached these conclusions after some months' study of the situation, and he did not hesitate to print the following forecast of the results of insurrection. He predicted that the victory of the insurgents would result in subsequent dissensions, consisting, bels did, of half a dozen sections of dissatisfied Liberals and three sections of Conservatives. The permanent fusion of such dements would be as impracticable as the mixture of oil and vinegar. On the other hand, the triumph of Balmaceda would signify the triumph of but a single party and would inve no subsequent intestinal disputes. Mr. Herver adds that in his judgment an estab- first specimen was used for metrical compo- from the real significance of the satire. I a great writer. Though Cornellio is almost

was rather the spirit than the letter

of the Constitution which he violated.

lished Government has stronger prima facie grounds for the support of right-thinking per-sons than even the most plausible of reforms proposed by party cliques and promoted by a revolution. For these reasons the special corespondent of the Times decided to incline to the side of President Balmaceda, although well aware, he tells us, that he would be running counter to the commonly accepted beliefs of the European press, including those of his own journal. His orders were to make a careful study of the situation and then to follow his own judgment. His judgment was that Balmaceda was, In the main, right, and he has no doubt that history will confirm it.

H, In a concluding chapter Mr. Hervey has ome interesting remarks on the difficulties in which the present Government in Chill will find itself involved, and about the secret motives which may prompt it to risk a war with the United States. Who, he asks, are to enjoy the loaves and fishes of office, Liberals or Conservatives? As a fact bearing on this question. he reminds us that the new President, Jorge Montt, is the son of Manuel Montt, who for ten years (1851-61) governed Chili with a rod of ron in conjunction with his chosen Prime Minister, Varas. In bis day, also, a revolution was attempted, but it was crushed with pitiless severity. He was the greater apostle of the government of the masses by the classes and his political descendants, the Ment-Varistas, revere his policy. Now Mr. Hervey con siders it quite possible that the Montt-Varistas may act with the other two sections of the Conservative party in some sort of unity, but how, he says, can the Liberals be expected to bow their heads to the Conservative yoke? Notwithstanding all the influence wielded by Señor Montt, in his capacity of acting President, the Conservatives in the recent election secured but 37 seats in the Chamber of Deputies as against 55 won by the Liberals, while in the Senato the preponderance of Liberals is still more decisive. How then, with a Liberal majority in Congress, car President Jorje Montt govern upon Conservative principles without overriding the Chamber as his father, Manuel Montt, did openly, and as Palmaceda was accused by his enemies of doing? If. however, the President could do something which would cause a great wave of popular opinion in favor of Conservative principles, he might reasonably hope to obtain a Conservative majority at a new general The President's desire to exelection. tricate himself from his present dilemma, is, Mr. Hervey believes, at the bottem of his willingness to expose his country to the perils of war with a power so overwhelmingly superior as the United States. As a matter of national policy, it would ultimately prove disastrous; but as a matter of inservative policy it would temporarily serve a turn, especially if it were done quickly, Senor Montt and the Conservatives generally now see clearly that although they figured so prominently as leaders of the revolution which deposed the Liberal chief, the Chilian people are ungrateful enough to remain Liberal when they go to the ballot box. The Conservatives may further, in Mr. Hervey's opinion, be credited with sufficient sagacity to comprehend that their only chance lies in regaining the popular affections by some dashing stroke. Now the great national idol of the Chilians is Capt. Prat, who lost his wooden ship, the Esmeralda, his whole erew, and his own life in an insane attempt to fight the Peruvian ironclad Huascar. The Americans being just now detested in Chili, any statesman bold enough to dofy the American squadron would bid fair to depose Prat in the popular estimation. Mr. Hervey, indeed, deems it most probable that an apology will be made to the Washington Government and an indemnity paid. But he firmly believes that were the soul of Napoleon in the body of Sefor Jorie Montt, the expedient of a popular naval war would be seized upon as the only possible means of bringing about a Conserva-

A Manual of French Literatur

tive reaction.

Thirty years ago, when the study of modern auguages was reluctantly recognized in the University of Oxford as an optional adjunct of he academical course, there was no adequate outline of French literature extant in the English language. For that subject no Englishman had produced anything comparable to Prof. Ticknor's conspectus of the literature of Spain. But gradually more and more attention was given by the university authorities to the modern languages of Europe, until at last they have acquired a definite and respective place in the curriculum. A demand has onsequently arisen for manuals equivalent a respect of scope and quality of treatment to the hand books of Greek and Latin literature which reflect credit upon English scholarship. In the case of France has been met by an Oxonian. Mr. H. G. KEENE, in a little volum entitled The Literature of France, which has been republished in this country by the Scribners. Of its 215 pages all but 24 are allotted to the development of modern French literature, beginning with Froissart, what used to be distinguished as Old French-the langue d'oit spoken north of the Loire-being cussed in an introduction. What may called the historical section of the book is followed by two critical essays on the sources of modern French poetry and prose flation. Taken altogether, Mr. Keene's treatise is well adapted to an educational purpose, and on this score is not unworthy of the work which suggested it. Mr. G. Saintsbury's Short History of French Literature, which appeared some nine years ago.

1. For the purpose of flxing broad facts in the student's memory, the author has divided the history of French literature into five epochs, which he calls the Age of Infancy, the Age of Adolescence, the Age of Glory, the Age of Reason, and the Age of Nature. We purpose to indicate very briefly the author's conclusions and suggestions under the first four heads.

The first point to be remembered is that

while the clerical Latin, used by learned mea not only in France but throughout western and central Europe down to the time of Milton, was professedly though seldom suc cessfully based upon classical models, Latin of which the Romance languages are daughters, was not even ostensibly the artificial idiom employed in the writings of Sallust. Cicero, and Virgil. It is now generally acknowledged that the Latin of Cicero's orations was a written and not a spoken tongue, and that when Tully actually addressed the Quirites it was in a language differing sensibly as regards both structure and vocabulary from the carefully balanced and chiselled form which he imparted to his speeches when he committed them to writing. What was true even of the Roman populace was much more emphat cally true of the Italic populations whence the legendaries were drawn at the time of the con-quest and colonization of Gaul. It was at best the vulgar Latin, the old lingua romana rustica which was spoken by the disbanded or superannuated soldiers of the legions in the colonies which became the nuclei of the Romano-Celtic civilization. Out of this lingua rustica grey the Provençal spoken south of the Loire as well as the northern dialect whose outgrowth is French. The first literary appearance of the French language is in the oath by which Louis the German bound himself to Charles the Bald in A. D. 842. The text of this document discloses the process by which not the learned language of Virgil and Cicero, as Mr. Keene appears to think, but the old lingus romans rustics, was fused and recast. In this oath the verbs are still pure Latin, but the article is only used in the objective case, though in the neurs and adjectives some declensional reflections are retained. It is still an open question whether many of these irregularities did not characterize the idlom spoke in Rome itself by the common people in the which the oath of Louis the German is the

sitions before the northern dialect supplanted the Provençal among the upper classes in the country south of the Loire. The "Chanson de Roland" is generally accepted as the oldest example of primitive French epic poetry, although neither the date nor authorship is definitely known. A later poem of the same class, the "Roman du Rou," was written in Norman French under the patronage of Henry II. of England. This amorphous epic represents the first rude attempt at the Alexandrine metre, which was to become the stereotyped form of French heroleverse. At this time the rules of rhyme were not as yet framed. much less rigorously applied. As many lines were made to rhyme as could conveniently be managed, but there was no endeavor at variety of consonance through alternations of male and female rhymes. There were lyrics as well as epics in the Old French of this period, though in general the trouveres, or northern ninstrels, wrote descriptive poems in contradistinction to the Provencel trouba-dours, who preferred songs. Mr. Keene recalls the interesting fact that of a yric written by Richard Cour de Lion while in prison, we have two versions which disclose differences between the langue d'oil and the langue d'oc at an early stage of their respective developments. It is also to be noted that, although most prose compositions were at this period written in monkish Latin, one great prose writer in Old French appeared in Villehardouin, who composed the history of the Fourth Crusade. Mr. Keene mentions two events which had an important bearing on the evolution of French, namely, the conquest of Normandy by Philip Augustus and the Cruandes, which terminated under his grand-The former made French the son. dard instrument of thought throughout the region north of the Loire, while by expeditions to the East new ideas with new expressions were brought into the popular mind. Between those events occurred a third, the Albigensian Crusade, which settled question whether French or Provençal would be the literary tongue of the whole country designated as Gaul by the Romans. Searcely had the Provencal civilization been overthrown in the south than satirical compositions began to appear in French, disclosing the sly disparagement with which the common people had begun to regard the upper an educated French plebeian outside the ranks of the clergy is encountered in the vagabond Rutebouf, a thirteenth century prototype of Villian. His dialogue between a Crusader and a non-Crusader is full of caustic flings at chivalry and at the clergy. Whether the "Roman de Renart" was originally composed in French is uncertain, but about 1230 a French work of the kind appeared under the title of "Goundle Renard." The exploits of the lox, as exemplifying the triumph of mind over matter, were listened to by the lower classes with eager sympathy. A more direct veln of satire was opened in the "Roman de la Rose," begun in the middle of the thirteenth century and finished in the carly years of the fourteenth. Although in this fantastic allegory the poverty of ideas is rendered more intolerable by a labored diction, the common people were pleased by the ridicule poured on the pretensions of the noblitty. The only other poet of the thirteenth century worth mentioning is Marie de France, not a priness, as her appellation would suggest, but

agreeable and more widely spoken than any ther contemporary language. The "Hundred Yoars' War" against Eng land nipped the growth of French literature. the only distinguished prose writer of the period being Freissart. Two poets, however, belonging to this epoch occupy an honorable place in the history of French verse. One. Charles d'Orleans, is common!y described as the last of the trouvères, but the tone of his lyries is really curiously modern. Alain Chartier wrote, besides ballads, idyls, and rondeaux, a history of Charles VII, in a style so careful and harmonious that he has been surnamed the father of French eloquence. Alain theless when the Scottish wife of the Dauphin. afterward Louis XI., found him asleep she stooped down to kiss his lips, and explained to her astonished followers that she did not kiss the man, but the fountain whence sprang so many golden words. Of the lyrical out-burst which followed the expulsion of the English, the first representative is Franceis Corbuell, better known by his pickname of Vilion, the precursor of the gifted Bohomians, of whom Musset and Murger are the best known modern types. There is no doubt that Villon must be characterized as a swindler and fall bird twice saved from the gailows, yet it is equally certain that his few compositions, where they can be cleansed from foulness, are fraught with a onder and exquisite grace. Mr. Keene quotes some of the familiar verses ending with refrain. "On sont les neiges d'antan? which have been so admirably translated in Rossetti's, "Where are the snows of yester year?" One of Villon's contemporaries who marks the transition between medieval and modera prose is Philippe de Conines, in whose chronicles we have no longer at mere description of tourneys and battles, but an analysis of political transactions and character. To the same period belongs the germ of French comedy, the production of the farce of "The Advocate Patelin," to which we owe the

woman belonging to the ranks of

the people who owed her name, apparently, to

collection of lays and lyries, she left a number

discern a faint forecast of La Fontaine. The

great prose writer of the thirteenth century

is, of course, the Sire de Joinville, the com-

worthy when we remember that Joinville's

contemporary. Dente, was in doubt whether he

ought not to write the Divine Comedy in Pro-

ençal, that about a century previously an Ital

ian writer of distinction had deliberately made

hoice of French on the ground that it was more

rade and historian of St. Louis. It is note

of fables in which Mr. Keene thinks he can

the fact that she wrote in England. Besides a

The Age of Adolescenes begins with the French invasion of Italy, where the classical Renaissance was already fully established. The resultant civilizing influence was, of course, signally furthered by the recent invention of rinting. The first impulse toward a reawak. ening of literary activity came, however, from above: the King. Francis L. was a type of the French Renaissance as conspicuous for taste nd cultivation as for lack of principle; the first poet of the revival was the royal page. lement Marot, and the first novel writer was Marguerite of Angouleme, the King's sister. In Marot we first recognize the distinctive character of the modern French mind. He is a "literary man." writing with a clear comprehension of his task and its requirements. To jus tify the opinion of La Harpe, that Marot "had a talent infinitely superior to all that had gone before," the author of this handbook quotes the following verses sent to a lady who had asked him whether he had burned her letter:

stock quelation "Revenous à nos moutons

Aucune fois au fen je la mettais Pour la bruter, puls soudain l'en otais Pula la remia, et puis l'en otals, Mais a la fin-a regret-ia bruisi.

Disant:-"O lettre " -apres l'avoir basses-Pulsqu'il le faut tu seras embrasée." Que tout plaisir en desobelasant

The lady to whose letter so much attention was paid was no other than the King's sister. herself the author of the "Heptameron." which reveals the influence of Boccaccio rather in the freedom of its manners than in the idyllic delicacy characterizing the Italian model. The supreme master of French literature in the first alf of the sixteenth century is unquestionably Rabelais, whose great work, the "Life of Gargantua." is said to have been partly inspired by the "Utopia" of Sir Thomas More. The coarseness which disfigures Rabelais is attributed to his desire to please his time. What seems to us offensive formed an attraction to the rough readers to whom his farrago was addressed, and also served to distract notice

It will be remembered that Coloridge classed Rabolals with Shakespeare, Dante, and Cer vantes, among the great creative minds of the world, and declared that he could write a treatise in praise of the moral elevation of the life of Gargantus which would make the Church stare and the Conventicle groan. Next in rank to Rabelais, though separated from him by nearly half a century, would by general consent be placed Montaigne. What incessantly surprises the reader of his writings is their modern tone, which demonstrates how far he was in advance of his contemporaries

on the path of real progress. Montaigne's eraving for freedom of thought which reveals itself through all his ostensible dilettanteism has been ascribed to the influence of Ramus, who carried his protest against authority from the field of philosophy to that of religion, and who, although at one time professor in the University of Paris, was even tually deprived of his office, and was stabbein the streets of Paris during the night of St Eartholomew. Ramus had adopted the Socra tic method in his discussions, and main tained that the way to discover truth was no so much to ascertain what Aristotle had said, as to follow reason to its conclusions. Contemporaneous with the unconventional compositions of Rabelais and Montaigne were deliberate and concerted efforts to purify and regulate the French lan Conspicuous in this movement were guage. Ronsard and Du Bellay, whose central pur-pose was to frame French literature upon Latin and Greek models. Adopting a theory the opposite of that which was to be advocated by Wordsworth, they contended that a distinct poetic language should be created and kept sacred from the familiarizing uses of daily life. Not only was the style of Latin vers writers to be accepted as a pattern, but their very words were to be transferred to French to make up a special poetic dialect. Another and happier idea of Ronsard's was to adapt old French words to the new movement by the species of propagation still practised among the Germans. Ronsard dazzled his contempora ries, but La Harpelias pronounced his work bar ren of talent and, as regards conception, com mon, though inflated. Some of his minor lyries however, are still favorites, and Mr. Keene, as an example of tenderness and sympaths quotes a sonnet, from which we reproduce the first four lines:

Quand your serez blen vielle, an soir, a la chandelle Assise Aupres du feu, devidant et illant.
Direz, chantant mes vers, et vous émerveillante-

"Rossard me célébrait du temps que j'etais belle." Of Du Bellay's work very little has prove enduring, but that little shows high quality. His "Poste Courtisan" is the first specimen of satire in Alexandrine metre, afterward used so effectively by Mathurin Regnier and Boileau. The pedantry of the so-called Plejad. of which Ronsard and Du Bellay were the chief stars, did not extend to prose. memoirs of Brantôme exhibit a simple, boyish style, and the diction of Calvin's Institution de la Religion chrétierne is clear and convincing popular yet noble. We must not leave the Ago of Adolescence without noting that a basis was being laid for the comedy of Molière and the tragedy of Corneille and Ra cine. The earliest comic writers tafter the anonymous creator of "Patelin") were Jean de la Taille and Larivey, whose plays, according to Sainte-Beuve, did not lack attractiveness. Written in octo-syllable verse, they were rec ommended by a lively dialogue and by sallies against priests, husbands, and ladies. Their ontemporary, Jodelle, marks an epoch in the history of the French drams, for he conceived the idea of treating stories of Cleopatra and of Dido in the Greek manner, but after his own plot and in his own language. Another writer of the same period produced a "Medea imitated from Seneca, and a third put or the stage a "Death of Casar," of which La Harpe speaks indulgently. On the whole is it in metrical composition that the advance made during the Age of Adolescence is chiefly seen. The strict rules that have given to French verse its delicate poise and the rhythmic chime of its clear music were not indeed obligatory until they were adopted by Malherbe and formulated by Boileau. Yet the change is felt to be approaching when one reads Marot, and to be realized when the "Pleind" and the earlier tragedians are reached.

What Mr. Keene calls the Age of Glory dawned at the very beginning of the seven-teenth century in the writings of Mathurin Regnier, in whom Boileau recognized a genuine predecessor. Had Regnier lived long enough to contest with Malherbe the supremnev of letters, he might have given a lesrigid form to French verse, for he rejected the Ronsardist traditions, and instead of producing servile copies of the ancient classics sought rather to eatch the underlying spirit of their masterpieces. In his satires and epistles he used the Alexandrine line with propriety and skill. Malherbe came to Paris in 1995, when Regnier had but eight years more to live. He set himself up He set himself up nt once as a root and-branch reformer and undertook not only to give new laws to French poetry, but to illustrate them in his practice. It was natural that La Harpe, who was an academical critic, should extel Matherbe, who has made French an academical language. When La Harpe wrote, a number of Matherhe's pieces were familiar but he is now chiefly remembered for the epithe of condolence to Du Perier, in which occur the well-known lines:

Mais elic (tart d'un monde ou les plus belles choses Out le pire destin. It's come, elle a vecu de que vivent les rosce.

L'espace d'un metic And Limited

Lepanyre on sa cabane, on le chattine le convre Est sure a sex los. Et la garde qui veille aux leurs de la houve New Gaferid pass ours to

The most successful of Matherbe's immediate followers was the Marquis de Baenn, best known by the stonges on a country life in Les Bergeries. He was one of the original members of the Academy founded by Cardinal Richelien, and whose first undertaking was the production of an authoritative French diction ary, which to this day has not been completed. Another of the original academicians was J i. do Baizae, who has men described as the Malherbo of prose. He has been recognized by French critics as the creator of the noble and bermorious forms in which the thoughts of Pascal and Bossuet were to clothe them selves, but to an English reader it seem that in his well ordered phrasedogy style is an and rather than a means and the true cloquence of earnes been it missed. One should not larget to note that almost simultaneously with the creation of the Academy Louis XIII, established the Gasette de France, so that Frenchmon, curiously enough, are indebted for the press, the most potent instrument of Liberalism, to one of the most absolute of her rulers. It was also at the same period that the art of conversation was evolved in the saions of the Hotel Rambouillet. and that fusion of life and learning was begun which, when completed, characterized the master works of French literature. A 1974 cal writer of this epoch, the first had of the seventeenth century, was Voiture, the son of a wine merchant, whose great ambition was to be a man of the world. and whose fugitive poetry, not lacking wi and agreeable turns of phrase, was not put lished until after his death. By far the most distinguished frequenter of the Hotel Bass bouillet was Pierre Cornellle, in indicating th relation of whose tragedies to French literature the author of this manual follows. Sainte-Bouve. The latter has insisted that in respect of conception the personages in Corneille are not individuals, but types, and as regards their utterance they are rhetoricians. The women are adorable furies, all much alike, and their love is more an affair of the head than of the heart. The author, in fact had no real knowledge of the female chara er. According to Sainte-Beuve it is Corneille style which forms his real excellence; that is to say, without being a great dramatist he was

exclusively remembered as a writer of trag-edy, yet, like Racine, he produced one comedy, "Le Menteur," founded on a Spanish original, and which, through Foote's version, is familia to English and American playmers. It is a standing reproach to the French

Academy that Cornellis's great contemporary

Molière, was not a member of it. As actor

manager, and, above all, observer, Molière ha

often been compared with Shalespeare, and it is interesting to find the English author of this handbook doubting whether Shake speare him self ever equalled Molière in the latter's peculiar vein of comedy. Mr. Keene is disposed to admit that for knowledge of life, pure wit, and a sort of benevolent pity not un touched by mild contempt, Molière has had no superior among writers for the stage We find quoted with approval La Harpe's dictum that Molière is of all writers the onwho has most observed man without making a parade of his observation. He produces the effect of knowing mankind by justinet rather than of having gained his knowledge by study In reading his works attentively we are no ore astonished at the author than at what we learn of ourselves. In his estimate of Racing he author of this treatise reflects the almost unanimous verdiet of French critics, affirm ing that within the limits attainable by a drama adopting the unities, trammelle by rhyme and aiming at an artificial perfection, the author of Britanuicus" has outdistanced comparison. Apropos of Racine's deviations from the model of Sophocles, it is pointed out by Mr. Keene that these are especially noteworthy in the sphere assigned to the passion of love. In the Greek civilization, as in the Eastern life of our own day, women were in significant figures, but when Racine wrote for the stage the influence of refined and cultivated ladies had for upward of a century been an important factor in French society. Corneille had recognized the necessity of assigning to this modern passion a considerable rôle in his dramas. Of the other poets of the so-called Age of Glory, Mr. Keene mentions only two, Boileau and La Fontaine, He is aware that Racine was largely indebted to Boileau for the taste which assured the perfection of his own poetic style. Neither does he omit to note that Pope's best work the "Rape of the Lock," was an almost avowed imitation of the "Lutrin" of Bolleau, and that the former's "Essay on Criticism" was in like manner suggested by the latter's "Art Poe-tique." It is true enough that Boileau's school is forsaken, but to him belongs the credit of having enunciated principles which became the canons of French versification for two cen turies, and from which none but the holdes modern writers have ventured to widely devi-While Pope reminds us of Boilean Keene can think of no English poet who can be likened to La Fon He mentions Gray, Thomson, and Prior as imperfect analogues in certain direc tions, but he seems to have forgotten Gay. Apropos of La Fontaine's naivête, he is happily called a child with the powers of a man What La Harpe said about this writer has never been improved upon: "He does not so nuch compose as converse; If he relates any thing it is because he has seen it. He always seems to be telling you a secret and to be un-

IV. At the head of the prose writers of the seven centh century Mr. Keene naturally places Des cartes and Pascal, next to whom he would rank Fencion and Bossuet. The "Discours de la Mé thode." the only one of Descartes's works which was originally written in French, is regarded by his compatriots as one of the finest master pieces of their prose. His straightforward manly eloquence did for French prose writing what Le Cid was to do for poetry. His dictio is no graceful, fantastic amulgam of learned and vernacular idioms; in it we see a language familiar to all educated persons made the vehicle of original thought. As regards the lofty place kept by Pascal in French literature Keene sees that this is due not to his philosophical or scientific writings, but o the mixture of grave frong and dignified contempt in a style that is the aeme of curious felicity, and which made the Lettres à un proringal irresistible. Addressed as these letter were to the public, which was at that time largely composed of women, they appealed to common sense in the name of morality and religion, and employed such instruments of per sunsion as brevity, clearness, and an elegance then unknown, a biting, natural pleasantry and telling words and phrases which riveted themselves in the memory. It is not within the province of this handbook to consider how far Pascal was just; all that the author has to notice is the power of his literary art. In the paragraphs devoted to Fénélon, we are

der the necessity of doing so." Admitting

that some of La Fontaine's writings are shock-

that he is not so much immoral as non-moral.

and that, as his old nurse said when he was

dying. "Le bon Dieu n'aura jamais le courage

ing to modern readers, Mr. Keene suggest

reminded that in a treatise on female education he showed this to be the true basis of social advancement, thus anticipating the position taken by many modern reformers. In a treatige on eloquence. Fénélon maintained that written sermons were not oratory, which, he said, was only to be found flowing hot from the furnace of the soul. This doctrine found no sanction in the earlier practice of Bossuet for it was not until late in life that the Bishor of Meanx trusted in his sermons to the impulse of the moment, and even then in his funeral orations he preserved the habit of enrefully writing out beforehand what he had to say. The sermons of Bourdaloue also were first committed to writing, then learned by heart, and delivered from memory. Féné lon said of him: "I know of no preacher more expable of demonstration and less fit to touch or to persuade." The fourth of the great pulpit orators was Massillon, who also recited written compositions, but his diction never had the slightest appearance of effort. Two other prose writers of this period who cannot be passed over, even in the most summary re view, are La Bruyère and La Rochefoucauld. As the former obliviously imitated Theophras tus, so he was himself imitated by Addiso s and the authors of the Speciator and Tallier No one can say more in a few words than La Bruyere, and not only the writer of comedies, as Mr. Keene suggests, but also the writer of novels will find in him abundance of instruction. As regards the maxims of La Roche foucauld, the compiler of this manual follows La Harpe in averring that these are exclusively applicable to a society of egotists. According to La Harpe, the author of the "Maxims" everywhere confuses self-interest, which is inherent in human nature, with self-love, which is a besetting, but remediable weakness. On the memoirs of the Duc de Sainte-Simon one need not dwell, since these belong not so much to literature as to the category of historical documents. The letters of Mme. de Sovigné, while they throw a coplous light on the ideas and manners of the time. exhibit all the finer qualities of the language. Theirs is the French style par excellence, full of the Gaulish savor of a past age, but purified by all the elegancies of a select society.

Before leaving the seventeenth century one should pause to note that the modern novel, the novel of daily life, has its germ not in the long-winded mock historical romances of La Calprenède. Mile. Scuderi, and Mme. de La Fayette, but in Scarron's Roman Comique, and in the Roman Bourgeois by Furetière.

After a cursory allusion to the elder Crébilon, whose classical dramas are defunct, Mr. Keene begins his sketch of the Age of Reason with some brief comments on Le Sage, the Abbe Prevest, and Mariyaux, whose stories form important links in the genealogy of the modern novel. He scarcely seems to appreciate the merit of the author of Gii Blas. who is placed at the very head of writers of prose liction, not only by Sir Walter Scott, but by the great majority of those who have shown themsolves capable of producing a good novel. "Manon Lescaut" is of course a classic. but it is also noteworthy as being the

one masterpiece wrought by its author after a hundred abortive trial strokes, and, as being the prototype of an unhealthy series whose best-known member is the "Dame aux Camelias." It is a curious fact that Marivaux whose hyper-refinement of sentiment and style gave rise to a new substantive, marirandage, and of whom Voltaire observed.

This man knows all the paths of the human heart but has never found the highway. should in his story of "Marianne" have se himself the task of making a plebelan woman relate in old age the adventures of her youth That is to say, he opened for France the veh which was to be worked in England by Rich ardson's "Pamela" and Fielding's "Joseph Andrews," and to which J. J. Rousscau was to

recur in his "Nouvelle Héloise." The only poet who deserves mention in the early years of the eighteenth century is J. B. Rousseau, whose verse has been compared by La Harpe with the best of Dryden. An essayist of nearly the same period was

of pages. His maxims remind one of La Rochetoneauld, though he is less of a cynic, and loes not fall into the mistake of confounding deliberate selfishness with the instinct of selfpreservation. He also wrote Characters in the manner of La Bruyère, but it is in his Pensées which are not altogether unworthy to be coupled with Pascal's, that he continies to survivo. He has the power of eliciting and keeping sympathy, although he is often trivial in thought and bald in expression. Of course the great names of the Age of Rea on, as Mr. Keene calls the epoch between the leath of Louis XIV. and the convocation of the States-General, are those of Montesquiou, Voltaire, and Rousseau. The two first mentioned were the last reformers of their country's prose. What had been before an instrument of parrative became in their hands a dnew of war. The author of this handbook devotes a good deal of space to expounding the philosophical merit and historical significance of the Esprit des Lois, which, as Mme. du Deffand said, should rather have been alled L'esprit sur les Lois. The two pages awarded in this manual to Voltaire are by no ceans adequate, but some concluding sentences are worth noting in which Volaire and Rousseau are compared from the viewpoint of their historical importance. Great as was Voltaire's influence upon his own time and the era immediately following t, the influence of Rousseau was even greater. Yet in the eyes of contemporary observers no two men could seem more dissimilar or more unequal than the aspiring man of the world. an exemplar of Regency manners, and the Swiss lackey, with his exaggerated, scarcely intelligible sentimentality, and no manners at all. Voltaire was a highly cultivated product of civilization, while Rousseau affected to believe that civilization was the cause of all social maladies; hence his teaching, poisoned at its source by this sophistry, was exactly suited to do the minimum of good and the maximum of harm to a people of hereditary condsmen, conspicuously excitable, vain, and ll-educated, like the mass of the reading public of France in the eighteenth century. When he constitutional reform movement of 1789 had broken down and power had passed into the hands of untrained visionaries and homicidal maniscs, it was natural that the most ex

tinued to supply them with specious texts and onorous maxims. But whatever signs of credulity, sentimen ality, and weak judgment may be discornible n the literary tone, after this had been affected by Rousseau, science made its way, and speculative thought of a materialistic character be came active and aggressive. Mr. Keene names Diderot, D'Alembert, Helvetius, D'Holbach, and Condillac, but he omits to characterize Condorcet and he does not mention any of the conomists with the exception of Turgot. The ailure of the Encyclopedie is attributed to Diderot on the ground that he wrote as he talked, pell-mell, and without reflection or restraint, and that he was, therefore, ill-suited to be the conductor of an enterprise in which severe method was the first requirement. It is nevertheless admitted that to Diderot's unflagging energy was largely due the nominal

travagant proposition should find the readjest

pel according to Rousseau, while putting no

restraint upon the criminals of the time, con-

cceptance. Thus it came about that the gos-

completion of the colossal work. Among writers who belong rather by date than character to the Age of Reason may be mentioned Fontenelle and Marmontel. The former's style is still commended by French critics, but he is now soldom road, and is his mother was a sister of Corneille, and that he lived to be 100 years old. If anything of Marmontel survives it is his stories "Bellsaire" and "Les Incas," which we believe are still occasionally used in young ladies' schools Far above such men stands George Louis Leclere, better known as the Comte de Buffon, whose "Histoire Naturelle," composed in a noble diction, anticipated a pivotal discovery of modern times by showing that an unbroken succession of forms could be traced through the animal kingdom, thus suggesting to Lamarck and others a new classification and the idea of

the origin of species. The Age of Reason is considered by the author of this manual to have lested from the death of Louis XIV. to the Restoration; it therefore estensibly included André, Chénier, and Châteaubriand, who are singularly modern in tone and do not seem in spirit to belong to the century of their birth. Of Chénier the interesting fact is recalled that he was only half a Frenchman, being the son of a diplomatic official by a Greek mother, and having from childhood been accustomed to Greek ideas and the sound of the Greek language. From his Jeune Captive, written on a fellow prisoner under the shadow of the scaffold. some stanzas are quoted on the ground that they breathe the spirit of modern sentiment in all the purity of an ancient style. Mr. Keene also reproduces a part of the remarkable letter written by Chenler for Louis XVI. by way of a last appeal to his inex-orable judges. In Châteaubriand the com-piler of this handbook recognizes something of an aristocratic hypocrite, while he is inclined to agree with those who detected in Remander a leigned geniality, and called him "an hard bothemme." In Chateauthriand, although he was a regalist, the effects of the revolution as in a strange asthetic skepticism, which had the power of evoking enthusiasm. Of his own opinions he sall when he was between 50 and the power of evoking enthusiasm. Of his own opinions he sall when he was between 50 and the power of evoking enthusiasm. Of his own opinions he sall when he was between 50 and the "Je suis republicain par inclination, boursonion par devoir, et monarchiste par raison." In a similar spirit he called himself. Democrate par principes et aristocrate par mocurs. Extremely lawless in his relations to women, and showing in his life no sense of the moral claims of religion, he yet wrote a most cloquent defence of Christianity. His reason for doing so was characteristically French. His mother died praying for him with her latest breath, and from that moment Châteaubriand, by his own account, bowed his head to the yoke of the Church. "Jai pleure," he said, "et jai cru." In summing up the products of the Age of Reason cone should not entirely lose sight of Paul Louis Courrer, Boyer-Collard, and Benjamin Constant. The former has been compared with Cobbett, with Junius, and with Bydney Smith. Reper-Collard was, of course, the Parliamentary light of the doctrinaires, and Henjamin Constant was their ablest controvershilst. All three belong, however, rather to the dotage than to the manifoci of the Age of Reason, Jeseph de Maistre, who unflinchingly claimed boundless authority for the Papacy, has been called a Cathoile Hobbes, and Mme, de Stael is not unastifully defined as a literary force in a feeble time. The strange coincidence has often been remarked that the dyllic "Paul and Virginta," by Bernardin de St. Pleure, should have been equally popular, we may note, finally, that of the experiments of Beaumarchism and traits in a dozen directions, the "Barber of Saville" of an aristocratic hypocrite, while he is inelined to agree with those who detected, in

AUSTRIA'S QUIET EMINENCE. How the Bunl Monarchy Has Come to the Front Among the Great Powers of Eu LONDON. Jan. 12.-It is remarkable that he country which unmistakably is taking

the lead in Europe is the one which some forty years ago occupied the least corspicuous place. The supremacy at one time universally recognized to be vested in France slipped from her after the humiliation of Sedan Germany hastened to pick up the fallen sceptre, and maintained it under the masterly rule of the Iron Chancellor, but it has in turn dropped from her grasp, and has been seized, quietly and surely, by the whilom van-quished of Sadowa. Austria-Hungary has kept her own counsel; she has made no noisy demonstrations and published no ostentatious programmes, but she has made herself strong and united at home and respected abroad, and has selected able, astute, and prudent Ministers, who, precipitating he Marquis de Vauvenargues, to whom, probanothing, have waited for the opportunity bly because he is comparatively unfamiliar to which should put power in their hands. Buch English readers, Mr. Keene devotes a couple opportunities are found in the impolitic conduct of other Governments, in their weakness or errors as much as in the growing strength of their neighbors. The opportunity for which Austria-Hungary hoped came at last, and today the Emperor Francis Joseph is at once the most respected and the most influential of European monarchs.

His Minister for Foreign Affairs, Count Kalnoky, is probably also the most experienced and tried of statesmen; he has passed through the improving trials of misconception and opposition, and has come out of them matured and triumphant, reaching his present important and stable position. He began his life-like all nobles-as an officer, and when he embraced the diplomatic career his blue and silver hussar uniform. his black moustache, his face, half Kalmuck and wholly intelligent, his supple figure, and excellent waltzing combined to make him highly popular at the Berlin court balls under the old regime. In Austria, as in Germany and Russia, the two professions of arms and diplomacy are not ncompatible, and the diplomat does not relinquish military activity or the privileges of the other service; this is why Count Kalnoky, while being the head of the Foreign Office, has the rank of General of Division

He is now a man of 56. In 1871 he was appointed to his first post of Minister at Copenhagen, and during that mission he was sent on an extraordinary embassy to the Holy See; in 1880 he went as Ambassador to St. Petersburg, and was recalled by his Emperor to take the even higher position of Minister of Foreign Affairs for the whole empire. He had been persona grata in Russia, no easy task, as he meconded Count Andrasey and was instructed to persuade the Muscovite Cabinet that there was no longer any occasion to dread a struggle for supremncy between the two ountries. He cemented the friendly intelligence of the two empires, and thereby conolidated the peace of Europe.

The duties of Count Kalnoky in his new capacity necessitate even greater tact and wisdom. Both portions of the empire-Austria and Hungary-possess a distinct Parliament and responsible Ministers: but above the automatic and legislative institutions of each arise the common questions of interest, external policy, national defences, and general finances. These are carried before two deliberating assemblies-the delegations-and are ruled by a special Ministry, called the 'Ministry of Common Affairs." to which Count Kalnoky belongs as President. It is his duty to pronounce on foreign politics sometimes at Pesth, sometimes at Vienna, before the Council and judges of the delegations. He is no orator, in the artistic sense of the word, but s a cool, calm. deliberate spokesman, and has a profound knowledge of the weight, intention, and interpretation of every word. He is held in high and just esteem by the Emperor. who appreciates the moderation and prudence

that are so akin to his own. Francis Joseph. while actively and constantly employed in the service and for the welfare of his country, has never sought a brilliant and noisy notoriety. It is not in his nature or aspirations to assert himself on public occasions; he will pass on to posterity as the model of a chivalrous knight; a majestic, serene, and moral character, and it will be said of him that, while being a just and equitable monarch, he has borne pain and grief like a martyr and a man.

During the first fifteen years of his reign he experienced the bitterness of reverses, defeats. treachery, intrigues, and repeated distillusions. but even after Queretaro and Sadowa he seemed only greater and more unt He was at last rewarded and repaid by the fervent and unanimous love of the entire nation, and might have ended his life as a happy and worshipped sovereign had he not been crushed by the catastrophe of Meyerling. Last month he went as a sorrowful pilgrip

to the place where all his hopes and pride week shattered. Francis Joseph came in the morning, incognite, with only one side-de-camp to be present at the service of in-auguration of the new sanctuary. It will be remembered that immediately after the death of the Archinke Rudolf his parents decided that the whole domain of Meyerling should be converted into a religious establishment. To-day their intentions are fulfilled. A Gothic chapel of chaste and simple design rises on the very spot where the irreparable deed was consummated. The re-mainder of the building is at present the nucleus of a convent of Dames Nobles of the strict cloistered order of the Carmelites; the lady abbess is the widow of Prince Esterhazy. once a brilliant and beautiful woman of the court, who bid adies to the world at her husband's death.

Cardinal Graschka, Archbishop of Vienna, at the special request of the Emperor, conse-erated the church and blessed the convent. The service was conducted without pomp. official ceremonies, or court attendance; there were present besides the father only some members of the local clergs, a few functionaries of the parish, and a couple of strangers happening to be chance visitors at Meyerling. As soon as the mass was finished the Em-As soon as the mass was fluished the Emperor departed as quietly and silently as he had come, and the transformed castie was left to its veiled occupants and its fatal memories. The buildings, the park, the woods, and preserves, diverted forever from their original destination, were the property of the Prince Imperial, who had bought the property from Count Leiningen. He had repaired the sombre and isolated castle, modernized it with a gray slated roof, enlarged the offices, stables, and kennels, and made it not only comfortable but cheerful. Nothing in its later aspect could justify its being the scene of so ghastly a tragedy. Already, at the time of the death, but much more since the event, it has committed invested with legendary mystery. The populations of Austria and Tyrol obstinately refuse to believe that the Archduke committed sulcide, and in spite of the declaration of the Vicinia doctors they maintain that he was killed by blows from the butt end of agun. It is popularly credited that Mile. Veterna doctors they maintain that he was the fateful genius of the imperial family. As she appears in the many photographs extant in Vienna, the unhappy girl gives the impression of a powerful viadity, of a singerb leaves and rangulation, of a woman in whose restarms warm Fastern bleed, who has yet the extravagant sentimentalism of the German race. Her magnificent eyes have a strange, fascinating intensity. She can hardly by called of noble or even aristocratic extraction; her materials grandfather made hardly for Baron was given to her father in acknowledgment of services rendered during the Hungarian insurrection of 1849.

Her name is never pronounced at court, by command of the Emperor, who, horrified at the effect of the death of her son on the Emperessish energy became insue-dreaded any allusion that could rouse her poignant give. Silencing his own regrets. Francis Joseph was constantly thinking of every nears of changing the dearn of fortu from the model of a Pompetian house hoping to distract her incurred t peror departed as quietly and silently as he had come, and the transformed castle was left